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haps the best cure for this mistake is to take the brightest colored flower that exists and lay it beside your wools. You will find that it contains a hundred different lights and shades which tone it down, and that these require to be most carefully taken into account in selecting your coloring. It is better to err on the side of dulness; for a couple of stitches will give all the brightness that is necessary afterward.

L. HIGGIN.

HOW TO PAINT ON CHINA.

II.—COLORS AND THEIR PREPARATION FOR USE.

A GREAT variety of paints can be bought for china painting. Printed lists may be obtained from any of

Gray violet of iron,
Yellow for mixing,
Orange yellow,

Silver yellow,
Flux,

These colors can be procured in tubes already mixed with fat oil, or in powders. There are several very beautiful colors in the Hancock list. Among these are:

Blue (for old tile painting),
Vandyck brown,
Chestnut brown,
Rose-leaf green,

Shading green,
Orange (light),
Pink,
Rose,

These are in bottles in powder. All the colors in the list are good.

For painting in monochrome or one color, deep ultramarine, brown 4 or 17, and deep red brown are especially good. If the young amateur desires a still narrower range than has been already given, let me suggest

Deep ultramarine,
Brown 4 or 17.
Light carmine.
Crimson lake.
Grass green.

Dark green No. 7.
Yellow ochre.
Capucine red.
Silver yellow.

With these nine colors (and flux) a great deal of good painting can be done. I will endeavor to show how they may be combined to produce good effects. There are still other colors used for grounds which will not bear mixing with other paints. These are useful, and certain to fire well if properly manipulated. There are twenty-four of these colors in the list. The few that I have tried have been my preference in regard to color. They are:

Celestial blue,
Lavender blue,
Celadon,
Fusible lilac,

Maize,
Salmon,
Turquoise green,

When you are ready to actually begin painting, select your position beside the window, the light coming from your left side. Draw up the curtain, and give yourself an abundance of light. A north or east light is to be preferred. Never allow the sunlight upon your work. Let the table be horizontal, just high enough to prevent stooping; your chair also high and standing firm. Pour a small tumbler one third full of turpentine, still less of alcohol in another glass, and a teaspoonful of lavender oil in a sauce-dish. Spread the paints, brushes, palette, and knife before you, and put the essential oils at your right hand.

Wash the china with soap and water, and dry perfectly. You have selected your design, and have it and the china before you. Now wind a bit of rag on your forefinger, and press it to the mouth of the fat oil bottle. A drop or two will adhere; then dip the same finger in the turpentine, just enough to moisten the rag; now rub the surface of the china where the design is to be placed. A thin film will be formed, only to be perceived by holding the china sideways to the light. If you choose, you can place the article a moment or two on any heated surface, and it will be perfectly dry. Five minutes will dry it, in any event.

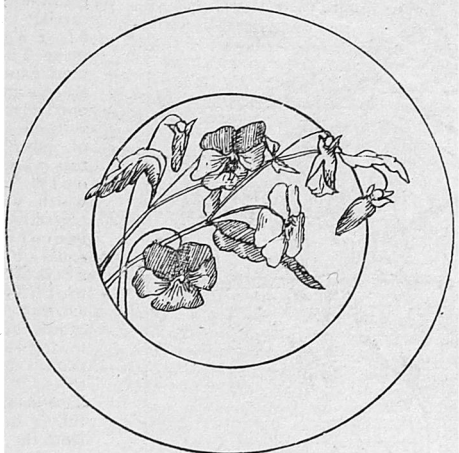
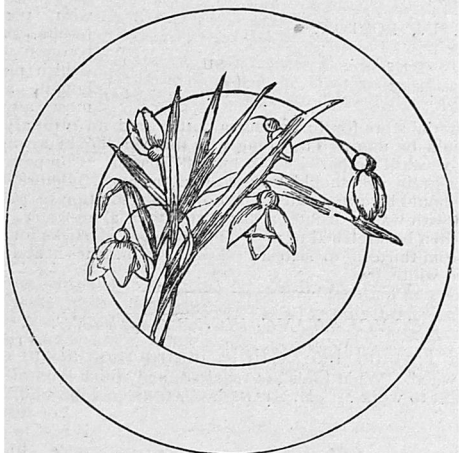
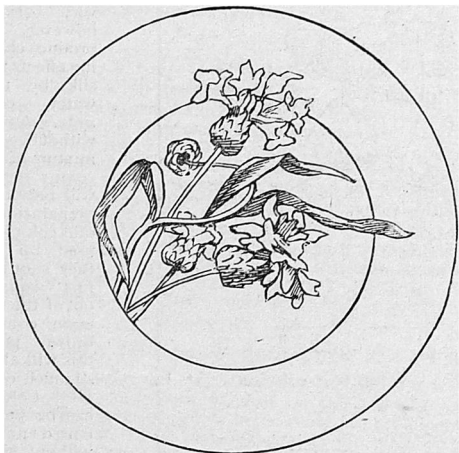
It will be much better for the painting if you will draw the design in pencil upon the china. An H pencil is the best for this use. If it is quite impossible for you to do this, I would not advise the use of transfer paper, because there is always danger of soiling the china and of leaving too heavy an outline. A better way (if you must trace the design) is, with a piece of charcoal used by artists, to rub over or blacken the lines of the design on the under side. Enough black will adhere, so that when the design is laid upon the china and drawn over with a sharp hard pencil, the impression will remain upon the surface of the china already prepared. "A better but more tedious way," advised by Charles G. Leland in his "Ceramic Painting," "is to prick the pattern with a large pin on foolscap paper. Lay this perforated paper on the tile, and mark these spots with charcoal, India ink, or some water-color. The dots thus made could be connected with a line of color." Many artists draw the design in water-color with a water-color brush. This will not injure the painting, and need not be erased. But the free-hand drawing is greatly to be preferred.

Select the colors to be used, or rather select those colors that you are certain to use during your present sitting. Your design may require a dozen colors, and

you not be able to use more than three or four during the time you have devoted to the work.

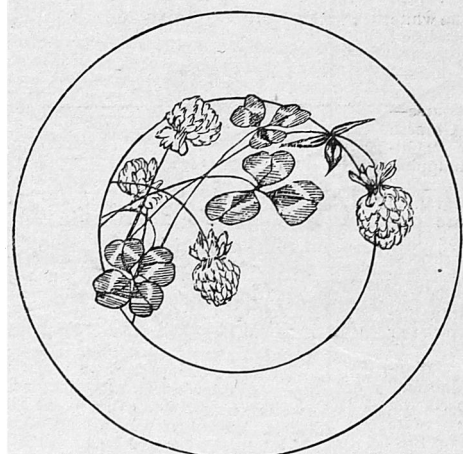
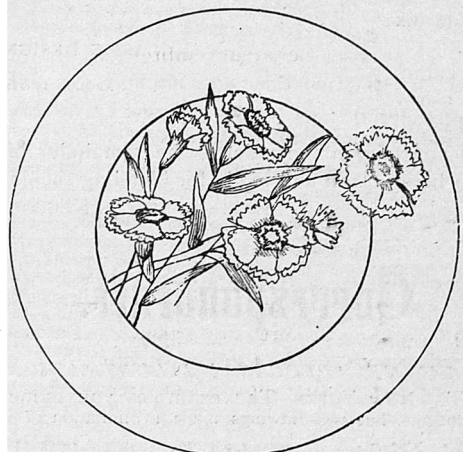
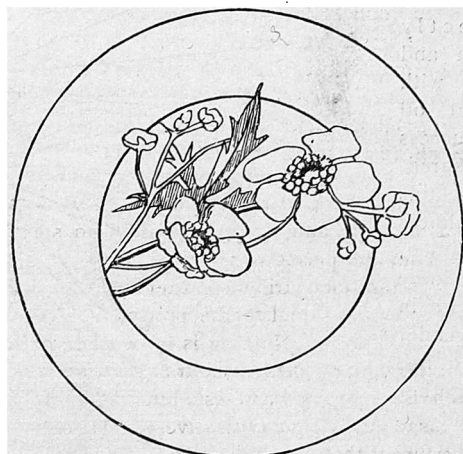
Squeeze upon the glass palette from the tube containing the highest color half as much as you could place upon a silver three-cent piece. Now dip the end of your palette knife into the lavender oil that is poured out, and with it rub the paint squeezed out. Rub it back and forth, turning it over and over with the knife, in as small a place as you can conveniently. Take up with the palette knife about one quarter as much of the flux as you took of the paint from the tube, and mix with the paint. Incorporate the two thoroughly. Repeat this in every case. Some colors are very much improved by the addition of flux.

Capucine red used thinly should always have one



DESIGNS FOR BUTTER-PLATES.

(SEE PAGE 138.)



DESIGNS FOR BUTTER-PLATES.

(SEE PAGE 138.)

the art dealers, or sent for by mail. My present object is to enumerate only those that will give a good range for flower or landscape painting. Others can be added to the list. I will speak first of Lacroix colors, as they are universally used and better known.

Ivory black,
Deep blue,
Deep ultramarine,
Sky blue,
Brown 108,
Brown 4 or 17,
Deep red brown,
Light carmine,
Carmine No. 2,

Grass green No. 5,
Brown green No. 6,
Dark green No. 7,
Pearl gray No. 6,
Yellow ochre,
Purple No. 2,
Crimson lake,
Capucine red,
Light violet of gold,

third of flux mixed with it and a little fat oil instead of turpentine, as the color needs more fire than almost any other.

Flux is a substance which acts on both color and china, causing them to combine. It consists of the same materials as glass—that is, sand, borax, and lead. When it is perfectly smooth and a little thinner than it was when you took it from the tube, scrape it up neatly, every particle of it, and place it in a compact little heap in a clean place on the palette. Then, with a rag dipped in the turpentine, wipe perfectly clean the part of the palette you have used.

Follow these directions with every color upon the palette, taking great care to wipe away every vestige

tribute this uniformly over the pane, from the end of a hog-hair tool, by a dabbing, jerking motion, until the appearance of ground glass is obtained. It may be ornamented, when perfectly hard, by delineating the pattern with a strong solution of caustic potash, giving such time to act as experience dictates, and then expeditiously wiping out the portion it is necessary to remove.

S. O. L.: Salt Lake City.—Small photographic screens are made by covering one or more panels with plush, silk, or any material preferred. On the edges of the panel small gilt nails or tacks are used to fasten silk cords or narrow ribbons which are carried across diagonally from side to side and drawn quite tight. Into these the photographs are stuck carelessly, or in any regular manner desired. The cords or straps may be carried straight across the lower half of the panel if preferred, leaving the upper part free for decorating. The panels are then mounted in the same way as ordinary screens. Christmas cards may be used instead of photographs in the same way.

New Publications.

A LITTLE TOUR IN FRANCE.

THIS book (Jas. R. Osgood & Co.) is a very good example of Henry James's delicate literary style. People who like a story to be a story, to have action, plot, and incident, will prefer it to any of his novels, and with reason. And we can pronounce it much superior to his critical work. In fact, if we were to restrict ourselves to the ownership of only two of Mr. James's books, they should be this and the somewhat similar "Portraits of Places." It is not without its little disfiguring sneer at the country, to which, by accident of birth, the writer belongs. "We good Americans" are the first three words. But Mr. James's faults have long ago been discounted, and hosts of readers have made up their minds that he is well worth reading, in spite of them. To one of artistic proclivities, especially if interested in French architecture, this volume will prove simply delightful. The author has a keen sense of architectural beauty; and from Tours, which he makes his starting point, to Dijon, where he stops, he is continually discovering things worthy of admiration in buildings which have never before been so delicately and concisely described. Nor does he forget to paint their surroundings and the manners of the people who dwell in or near them, although the journey is essentially a modern one, accomplished by rail, and including a great deal of city with comparatively little country.

LITERARY NOTES.

THE ARTIST (London) has published a fac-simile of a red-wax bas-relief medallion portrait of General "Chinese" Gordon, the work of Francis Bate, a clever modeller studying in Florence. The portrait is excellent, and the reproduction, which is by a new process, is notable for its sharpness and faithfulness to the original.

MELODIES OF VERSE, by Bayard Taylor, published by Houghton, Mifflin & Co., Boston, is an appropriately named collection, in which melody is certainly not the least pleasing characteristic. Added to this, delicate fancy and poetic imagination of no mean order, we have in this dainty little volume an agreeable companion for a leisure hour. We are sorry to miss

from the collection "In the Trenches," those tuneful lines descriptive of a bivouac of the British in the Crimea, when—we quote from memory—

"Each heart supplied a different name,
But all sang 'Annie Laurie.'"

BOOKS RECEIVED.

A WONDER-BOOK FOR GIRLS AND BOYS. By NATHANIEL HAWTHORNE. Illustrated by F. S. Church. Boston: Houghton, Mifflin & Co.

THOMAS BEWICK AND HIS PUPILS. By AUSTIN DOBSON. Illustrated. Boston: Jas. R. Osgood & Co.

MARMION. By Sir WALTER SCOTT. Illustrated. Boston: Jas. R. Osgood & Co.

EUPHORION. By VERNON LEE. 2 vols. Boston: Roberts Brothers.

HUMAN INTERCOURSE. By PHILIP GILBERT HAMERTON. Boston: Roberts Brothers.

FAMOUS WOMEN: COUNTESS OF ALBANY. By VERNON LEE. Boston: Roberts Bros.

JACKANAPES. By JULIANA HORATIA EWING. Illustrated by Caldecott. Boston: Roberts Bros.

THE HUNTER CATS OF CONNORLOA. By HELEN JACKSON. Boston: Roberts Bros.

DAYS AND HOURS IN A GARDEN. By E. V. B. Boston: Roberts Bros.

SUWANE RIVER TALES. By SHERWOOD BONNER. Boston: Roberts Bros.

THE EVOLUTION OF A LIFE. By Major SETH EYLAND. New York: S. W. Green's Son.

THE PRINCIPLES OF PERSPECTIVE. By GEORGE TROBRIDGE. New York: Cassell & Co.

TREATMENT OF THE DESIGNS.

Plate 390 is a "Snowdrop" design for a cup and saucer. Sketch it first in water-colors, and then tint all over with ivory yellow, cleaning the tint off the flowers only. In painting the leaves use warm greens, such as grass green, emeraldstone green, and apple green. Trace the edges and main fibres of the leaves with violet of iron. Outline and shade the flowers with gray No. 2, and tip the petals with grass green.

Plate 391.—Modern French decorative designs, by C. E. Clerget.

Plate 392.—Panels of carved wood.

Plate 393.—Chinese butterflies.

Plate 394.—"Honeysuckle" embroidery design for menu or photograph frame, to be done in silks of natural colors on satin.

Plate 395.—Design of an altar cloth in the South Kensington Museum.

Plate 396.—"Jasmine" design for embroidery, specially suitable for a tea cosy. Work in natural colors on cloth or velveteen, in silk or crewels.

The figure design—"Ninon"—on page 126, for a panel or double tile, is equally suitable for oil, water-color, or china painting, and may either be enlarged several times or painted the size given. The same scheme of color will apply in each case. The background against which the girl leans is a portière of amber-colored plush with silvery lights. She wears a garment of white satin with a scarf of lace about the throat. All around her figure is a coverlet of pale blue satin trimmed with rich, dark fur, such as black fox. The complexion is fair, with faint color in the cheeks; the lips are very red; the eyes deep violet blue, with dark eyebrows. The hair is light reddish brown. To paint this design in oil colors, use for the background, yellow ochre, white, raw umber, ivory black, and burnt Sienna, adding a little permanent blue in the half tints. Lay this in with plenty of color, using flat bristle brushes, and let the value of the background be darker than the flesh. Paint the blue satin coverlet, which must be very delicate in tone, with Antwerp blue, white, raw umber, a little light cadmium, madder lake, and ivory black. Use burnt Sienna in the deeper accents. To paint the black fur lay in a general tone first with ivory black, burnt Sienna, permanent blue, and a little white; then put in the high lights, using yellow ochre, burnt Sienna, black, and white, and paint the darker accents of shadow. A few pale pink roses are lying in her lap, and these are painted without any attempt at detail, being mere suggestions of color. Use for these vermilion, madder lake, white, yellow ochre, toned with ivory black and raw umber. Add a little cobalt and burnt Sienna in the shadows.

The girl's hair, which should be made light and fluffy, is painted with raw umber, burnt Sienna, yellow ochre, white, and ivory black. Add a little permanent blue in the half tints, and use light red in the lights, instead of burnt Sienna. For the complexion use yellow ochre, white, vermilion, madder lake, and a little cobalt, toned with raw umber and ivory black. In the shadows use light red and burnt Sienna with the other colors. After laying in the whole effect in general tones with flat bristle brushes, put in the small details with flat pointed sables No. 6 and 10. When finished and dry, put on French retouching varnish. While painting, use poppy oil as a medium.

To paint this design in water-color, use the colors given for oil, only substituting lamp black for ivory black, and rose madder for madder lake. The thick English water-color paper should be used, and the colors put on in transparent washes with a large brush. Use a small camel's-hair brush for the finishing touches.

To paint it with mineral colors, for the background use mixing yellow, shaded with great care, with a little black gray; a little sky blue may be also added. The blue drapery is painted with sky blue, shaded with black gray, to which add a very little carmine. Paint the hair with deep red brown, shaded with black. For the black fur use dark brown, shaded with black. The roses are painted with carmine and apple green. The complexion is painted according to the scale of colors given for flesh painting in THE ART AMATEUR for May, 1884.

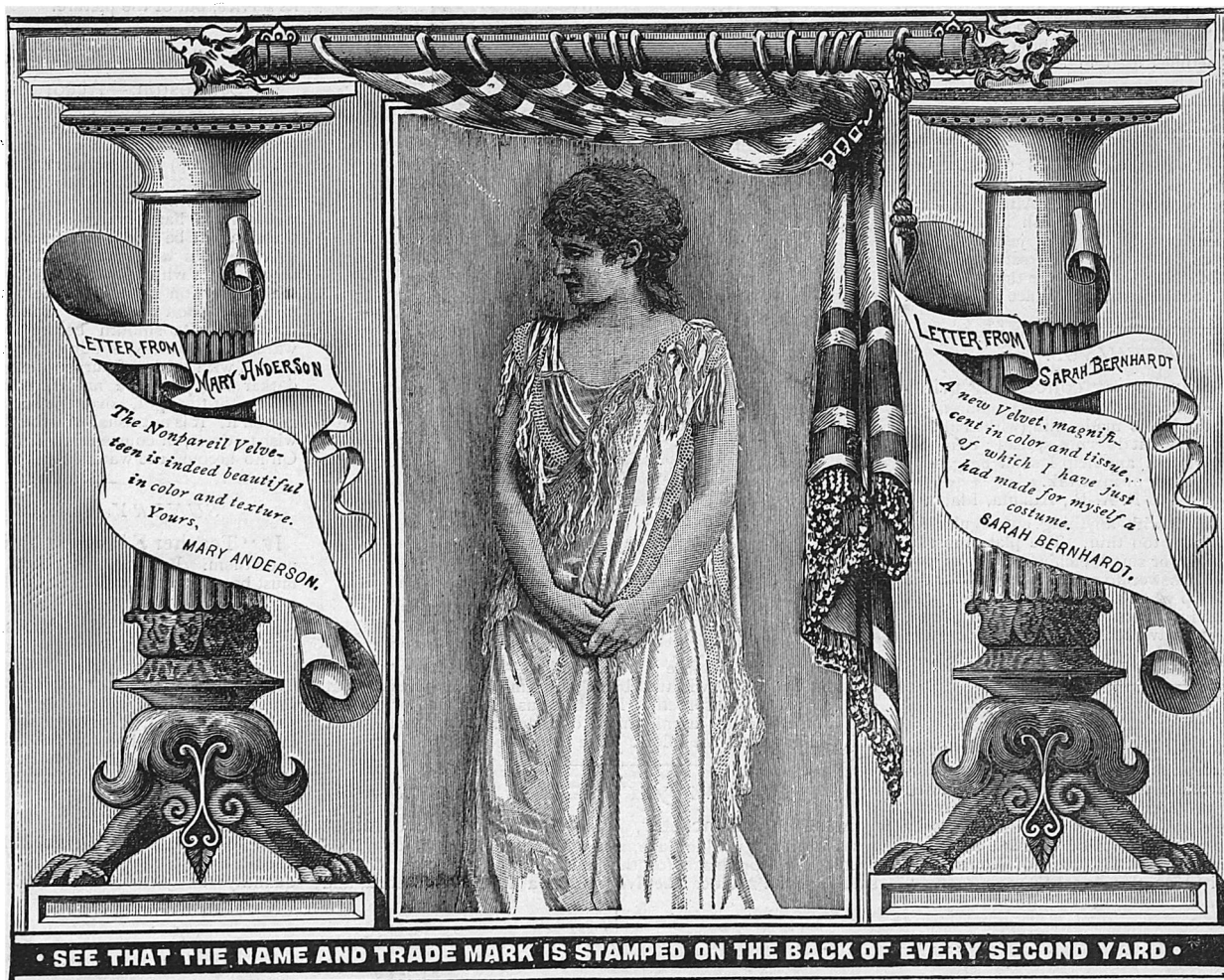
The butter-plate designs on page 135 may be painted with the following colors: Cornflowers, ground, light coffee; flowers, dark blue; leaves, emeraldstone green. Snowdrop, ground, deep ultramarine; flowers, white shaded with celadon; leaves, emeraldstone green, very light. Heartsease, ground, sap green; flowers, deep violet of gold and purple No. 6; leaves, emeraldstone green, shaded with green No. 36 T. Buttercups, ground, light sky blue; flowers, yellow for mixing, shaded with pearl gray No. 6; leaves, emeraldstone green. Pinks, ground, chrome water green; flowers, carnation No. 1 and light ruby purple; leaves, emeraldstone green with a little mixing yellow. Clover, ground, green No. 36 T; flowers, rose pompadour and carmine No. 2, mixed with white; shade on flowers, pearl gray No. 6; leaves same as for heartsease.

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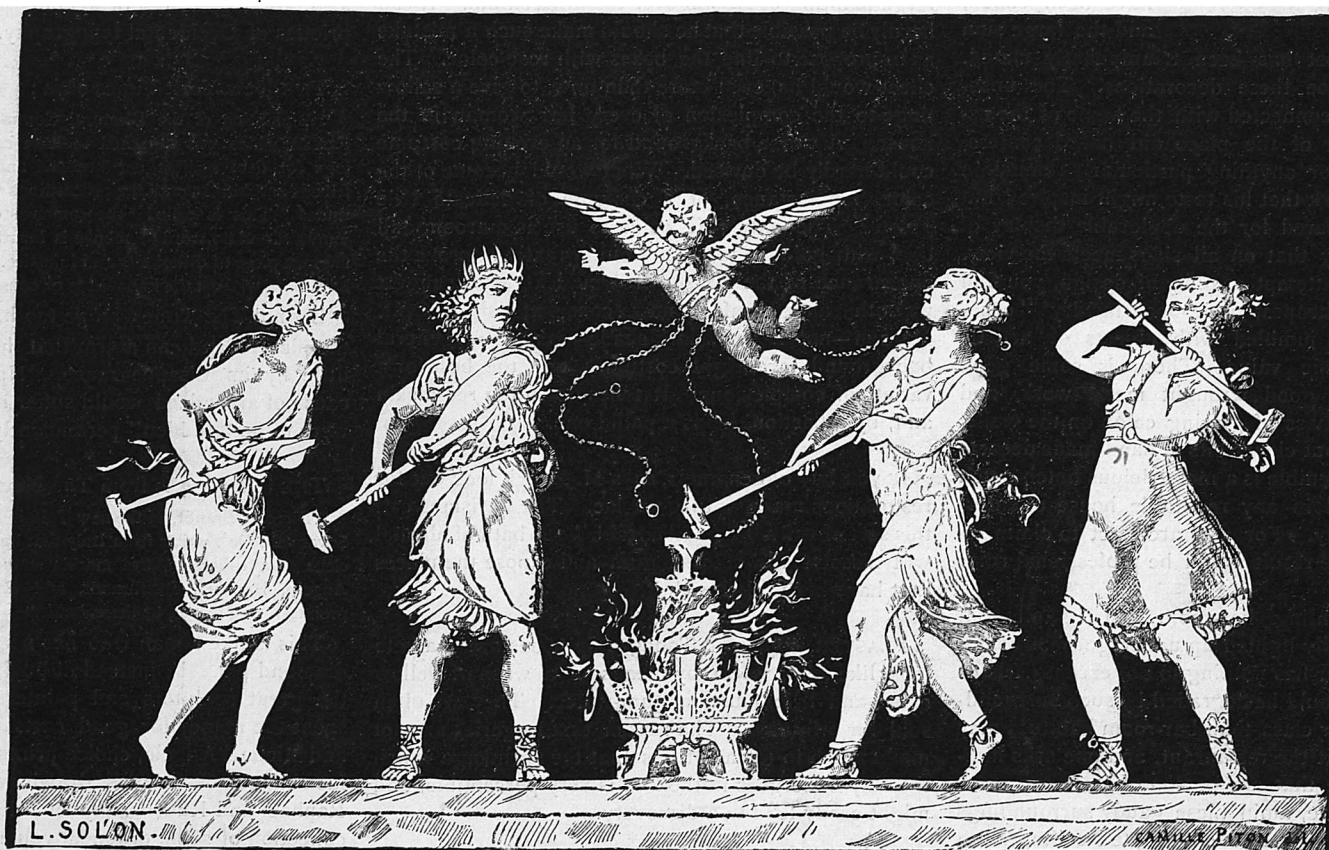
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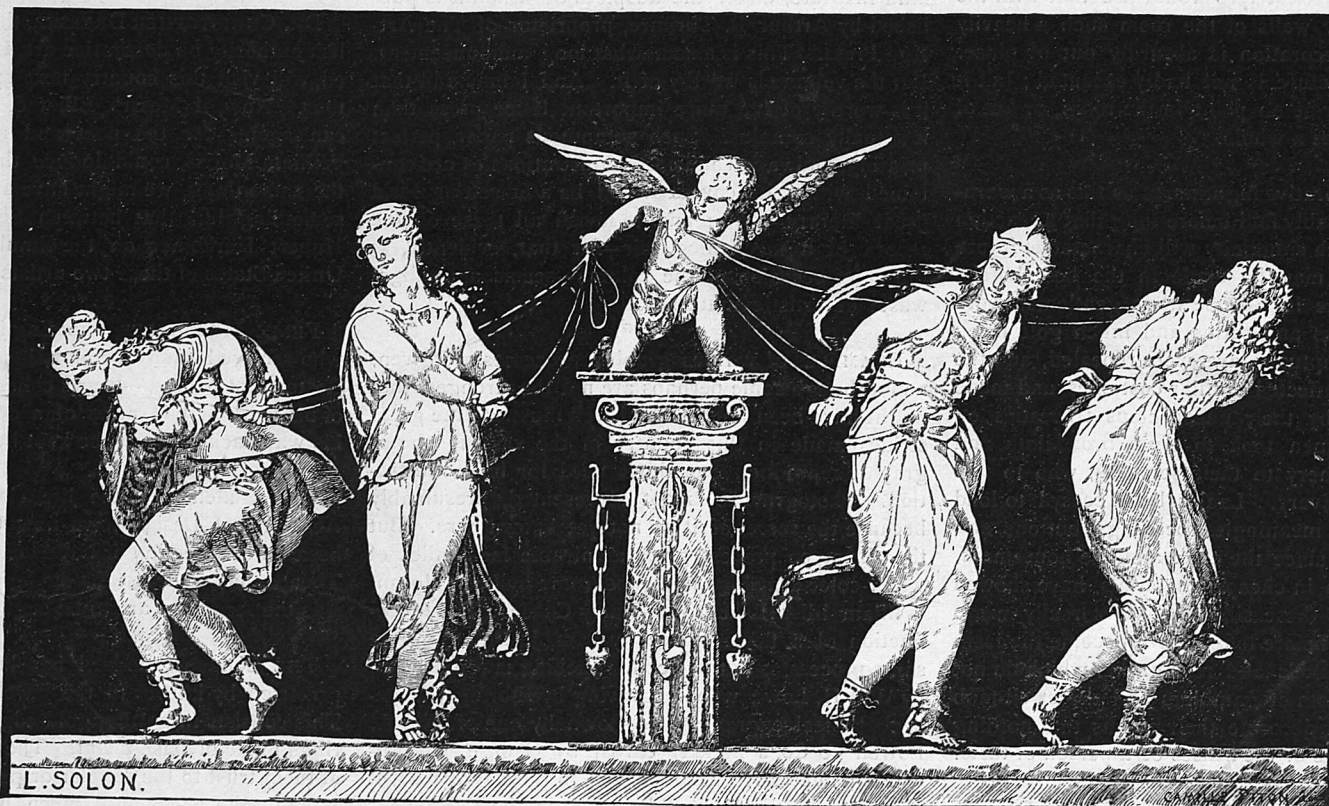
VOL. XI.—No. 6.

NEW YORK, NOVEMBER, 1884.

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LOVE'S MASTERY.

PLAQUES DECORATED IN PÂTE-SUR-PÂTE BY L. SOLON.

DRAWN BY CAMILLE PITON.

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"NINON."

FIGURE DESIGN FOR PANEL DECORATION. BY CHAPLIN.

(FOR DIRECTIONS FOR TREATMENT IN OIL, WATER AND MINERAL COLORS, SEE PAGE 138.)